

KNOW THYSELF

"A PHRENOLOGICAL MESSENGER."

The Official Organ of "The Universal Phrenological Society."

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EDITED BY IDA ELLIS.

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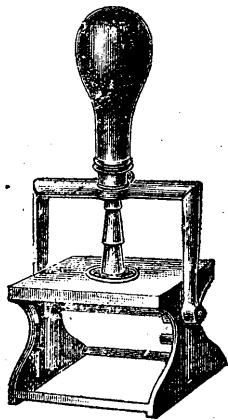


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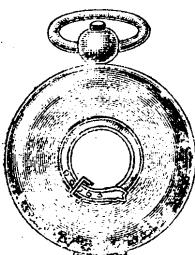


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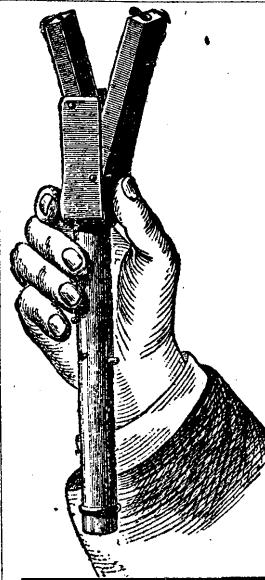
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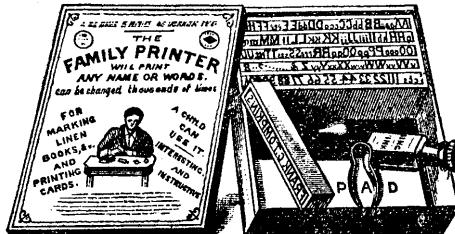
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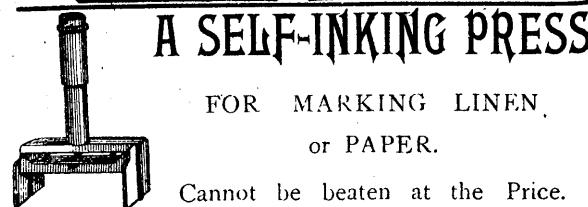
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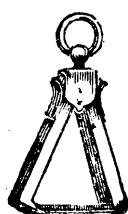
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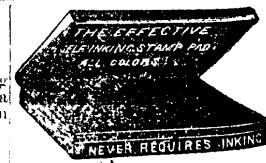


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VOL. I.

AUGUST, 1892.

No. 12.



Life and Character Sketch of Prof. ALLEN HADDOCK.

LIFE SKETCH.—Allen Haddock was born at Holmfirth, Yorkshire, in the year 1845. Left an orphan at the age of 14 he commenced to earn his own living, working in the mill, living with a kind neighbour in preference to settling with a married sister. His friend, however, did not live many months and on his death Allen went to live with a plasterer and worked for him. This was a kind of slave life, and quite intolerable to the go-a-head, liberty loving subject of my sketch, so one night he escaped his white task-master by letting himself out through the window with a cord, and found his way to his sister, at Batley.

In 1863, Prof. L. N. Fowler lectured at Batley, and young Allen became so interested in the science of Phrenology that he purchased a "Self-Instructor," and commenced studying. "At this time, he quaintly says, "I was earning 9/- per week in the mill and paid 10/- for my board." A feat not very unusual, however, where a great deal of overtime is made.

His great energy and force of character made it im-

AUGUST

in the

Phrenological World.

1	M	
2	Tu	
3	W	
4	Th	E. T. Craig, B.P.A., born
5	Fr	1804.
6	S	
7	S	
8	M	
9	Tu	
10	W	
11	Th	C. W. Ablett, B.P.A., born
12	Fr	1859.
13	S	
14	S	George Combe died, 1858
15	M	
16	Tu	
17	W	
18	Th	O. S. Fowler, eminent
19	Fr	Phren., died, 1887.
20	S	
21	S	
22	M	Dr. Gall, Dis. of Phren-
23	Tu	ology, died, 1828.
24	W	
25	Th	
26	Fr	
27	S	
28	S	The Nottingham and Dis.
29	M	Phreno. Society inaugu-
30	Tu	rated—George H. Dut-
31	W	ton, Pres.—1885.

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possible for him to rest content to work all his life in the mill, so we find Allen Haddock studying to educate himself for something higher. His love of debating was strong, and he did a great deal of agitating and debating through the press during the early part of his manhood. Through his efforts in this direction the Working Men's Club in Batley, which is a recognised institution to-day, was started. In 1867 he married a wife, "which step," he says, "I never regretted." He practised phrenology a bit in England, having given lectures, etc., for several years, and had great success, but did not throw all his energies into it until 1884 when he left his native country, making California his new home. When he arrived there with his wife and eight children he was without visible means of subsistence, but the feeling of Brotherhood which the people there were in possession of helped them to assist the needy, and Allen Haddock soon commenced business in the phrenological line. He did well for 18 months, when he was burned out; but nothing daunted, he commenced again at his present address, where he has succeeded better than any other phrenologist who has made San Francisco his halting place.

In 1890 he started *Human Nature*, a phrenological monthly, and it is still going on and prospering. Every page bristles with the energy and enthusiasm with which its editor and proprietor is gifted, and our readers can obtain the same post free for one year by sending 2/6 to *Know Thyself* Office.

CHARACTER SKETCH.—Prof. Haddock is of the Motive-Mental Temperament, consequently he has good enduring power, force of body to enable him to accomplish the desires of the mind. He is very active and wide-awake. "As sharp as a needle," the saying goes. He possesses great energy and force of character, throws himself heart and soul into the business of the hour, and for the time forgets past and future. He is by no means a coward, but rather rejoices in opposition, as it gives an opportunity to prove who is superior. He possesses a keen eye for business, and instinctively understands the needs of the public, and is not likely to allow an opportunity to slip that would be of benefit to him in his favourite study—Man. He has large Reasoning power, constituting him fond of argument and debates. Too liable to become quite excited in argument when on his favourite topics. Self-Esteem is quite active, giving him confidence in his own powers, and fitting him more for a leader than a follower. Inclined to press his own views upon the notice of others just a wee bit too strongly at times, but this has the advantage of giving them every opportunity of being appreciated when deserving. He has a "will of iron," and is not easily persuaded out of an opinion when he has once convinced himself on the point. Had he not followed the profession of a phrenologist I should have advised him to become a writer on scientific subjects, as he has excellent powers for investigating, and is not easily discouraged.

IDA ELLIS.

THOUGHT FOR THOUGHT,

BY HARRY WHITE.

I.—TALENT.

SEE! See! says the little child, as it directs its mother's attention to anything and everything that attracts its eye. It notices everything, but does not become truly impressed by anything. It does not observe by the collective forces of the intelligence, but by the nerves of sensation and feeling. There are nervous forces in man other than mental—there are primary and secondary perceptions. Sense perceptions vary in acuteness; in some the sense of touch is not so delicate as in others. In all animals the senses have the same range of action—the senses embrace every external object. Mind is essentially distinct from sense in the respect of its origin, law of action, primal element, means of its government phase of its manifestation, unlimitation and extension. Solomon was indeed truly right when he said the eye is not satisfied by seeing, nor the ear by hearing. The sense so soon becomes exhausted, while mind or talent revels in exhaustless action, in continuous development. It is only by the process of development that any substantial gratifying pleasure is realized. —Momentary pleasures are the precursory of pain. Talent! what an *elevating* gift. Talent! what a *permanent* gift. Talent! how divine. There is only a limited range of ideas and thought in the human mind. No one man has talents for everything, while all have the same number of faculties. Faculties are not talents. The nerves of sensation are the media of talent. Talent is the garnier of mental acquisition. It is a power by which we can appropriate to given purposes the acquirements of our various faculties. If each faculty were capable of gradual development, and was gratified only so far as it became *developed*, the energy of the brain would be exhausting. In the human mind there are various faculties which give rise to a particular talent. According to the proportion in which the *gases* are mixed, there are different effects—so widely different that mixed in one *proportion* water would be formed, while in altering the quantities, fire could be produced from the same elements. In a garden there are many kinds of flowers, but the fragrance emitted is ONE. Faculty is the taste of the soul—talent is its digestive power. It absorbs acquisitions into one's own individuality. The external relations of a man's learning may not correspond to internal power. To learn a thing does not imply that it is KNOWN. Talents mean knowledge. A man may do a thing yet not know how to do it; he may mechanically pursue the talent of somebody else. A man may make a watch according to a plan laid down by another, to which he has been habituated, but yet if he were to attempt to depart from that plan he possibly would find it a failure.

The ability to do a thing and the TALENT for a thing are not synonymous. A man walks or plays—the grocer weighs the pound of sugar—the milliner tries on the hat—the barber glides the razor across the chin. Talent is not to be attributed to the automatic productions of men, but to theoretical power. An acquaintance with facts does not imply a knowledge of them,—all knew that apples fell to the ground before Newton was born, but none until Newton discovered the theory of the fact, were cognizant of it. The child learns geology, but apart from its book it knows nothing of it. A man is not talented because he can recite what others have taught, any more than I should be a theologian by carrying Watson's Institute. **EVERY MAN HAS A TALENT PECULIAR TO HIMSELF.** Another man's talent is not the mirror or the reflection of mine: no two cerebral organizations are exactly alike; while all have the same attributes of mind, each has them in different degrees. I don't care what shape a man's hand is he can only form things with it according as his mind is shaped. We can only form our style as our mind is constituted—every author, mechanic, artist, and poet, has a distinguishing style. Who could write as Shakespeare but Shakespeare? One of the characteristics of talent is that it likes to criticise and deviate from the works of other minds. We have as many species of talent as we have men and women. Every faculty in the mind has more or less influence upon talent; as the lack of one wheel would spoil the motion of the whole clock, so the function of each faculty is to help all the mind. Each brain has a different chord. No key can open all locks. No mind can possess all talents, unravel all secrets.

(To be Continued.)

N.B.—Mr. White's abridged essays are published in *Know Thyself* as special aids for lecturers on phrenological and kindred subjects. Mr. White will give mnemonical aids in the study of Greek, Latin, etc., Physiology, Phrenology, etc., in future numbers of *Know Thyself*.

These are the great essentials to that which surpasses all wealth,—*health of mind and body*; viz., moderation in eating and drinking, short hours of labour and study, regularity in exercise, recreation and rest, cleanliness, equanimity of temper, and equality of temperature.

The negro is usually credited with possessing considerable power in his skull, or rather in the thickness of it; but when Nancy Sharp, a coloured woman, age 32, of St. Louis, died suddenly and mysteriously without medical attendance, the surgeon was not a little surprised at the autopsy to find "that her skull was fully an inch thick at the forehead, increasing gradually to an inch and a half at the back of the head."

What Slander Does.

There is a class of people whose supreme delight
Consists in peering into matters not their own;
Who oft, by unkind words and actions break the thread
Of friendship binding other lives; thus causing dread
And feelings void of trust to grow; these are tares sown
Among the wheat of innocence most pure. Hence shades of night,
And direst blight,

Encompass many youthful hearts, when scarce their day
Of life has dawned; and they walk along the road
From time to age unending, unloved and alone.
Mistrusting those who would for falsity atone,
By being loyal to them: helping with their load
Of grief, which (caused by slander and increasing every day)
Ebb's life away.

O weary heart, that walks life's journey thus alone!
Whose every sweet to bitt'rest gall is changed, by those
Sweet, soft-tongued people, who gently bid you "beware,"
Lest those you feel are true prove a bewitching snare,
And leave a wound so deep that time can never close,
Its gaping wide. To whom true lasting comfort doth not come,
Where'er you roam,

I would to you a word of consolation speak,
If through my pen would frame the feelings of my heart:
I would convey a hope that somewhere in this world,
There are some hearts from which deceitfulness is hurled;
And once their friendship is obtained, death does not part
The cord of constancy existing all through life, though meek.
For mem'ry sweet

Lives on through all the silent years spent in the tomb,
And rises, but renewed with power, to grasp again
The friendship laid aside. Slander there has no place.
No meddlesome, mischief-making, warning gossips trace
The sayings, actions, looks of friends in that fair plain;
There all are pure and happy, ever free from gloom,
For sin's no room.

SLANDERED.

Answers to Correspondents.

CORRESPONDENTS who do not find their letters answered in this column should repeat their questions and send a stamped addressed envelope, when they will be replied to by post. Questions are invited on health, diet, education, or anything else relating to human nature. Address **Correspondence Department, Know Thyself Office, 115, Taylor Street, Batley, Yorkshire.**

AMATEUR.—Are there any works on "Graphology"? The best and only 3d. work on this subject is entitled, "Character and Handwriting," or the A. B. C. of Graphology, and can be obtained at *Know Thyself* Office, post free 3½d.

ADAM.—You are artistic in all your work, and have plenty of "push and go."

HABAKKUK.—You are adapted for a business pursuit. **A. M. E. B.**—Your handwriting declares you to be proud, ambitious, fond of applause, excitable, and very fond of parading yourself before your fellows.

TOPSY.—You are noted for your business qualities.

ADAH.—You are fond of dress, and you make many friends.

ANTONIUS.—You are too methodical in your habits of life.



LESSONS IN PHRENOLOGY.

LESSON VIII.

NOTE.—These lessons do not profess to deal technically with Phrenology, but are intended for those who desire to learn the first principles of the science.—Ed.

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The Groups.

No. 5.—The Reasoning Group.

THIS group includes the organs of *Comparison*, *Intuition*, *Agreeableness*, and *Causality*.

THEY ARE LOCATED in the upper portion of the forehead and when excessive give a fulness to that part, but when deficient *vice versa*.

SECTION I.—COMPARISON.

We mean by *Comparison*, criticism, analogical reasoning, power of contrasting, comparing, analyzing and classifying.

IT IS LOCATED just above *Eventuality* and under *Intuition*, *Causality* being on each side, and has two divisions; the lower portion giving comparison, or power to analyze, compare, illustrate, classify, and use allegory appropriately, and the upper portion criticism, or ability to perceive inconsistencies, and make nice distinctions, according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You dislike allegory, and cannot learn anything from metaphors. You are unable to illustrate anything, to distinguish or remember the most striking resemblances. You never criticise or compare one thing with another. In short, you cannot analyze.

DEGREE 2. SMALL.—You seldom compare one thing with another, or criticise what you see and hear. You have poor talent for analyzing, tracing analogies, or drawing inferences, and do not appreciate allegory. You cannot remember illustrations very well, neither do you learn much from metaphors.

DEGREE 3. MODERATE.—You are not much inclined to use metaphors in explaining and illustrating your ideas and when you endeavour to do so, often fail in the attempt. You find it difficult to remember analogies, and do not make it a rule to criticise what you see and hear. You dislike analyzing.

DEGREE 4. AVERAGE.—You appreciate metaphors but do not use them to illustrate your ideas often enough. You can remember analogies and criticise what you see and hear very well; also analyze by comparison.

DEGREE 5. FULL.—You have a disposition to analyze what you see and hear, and to explain by analogy. You remember and learn a great deal from illustrations and criticise the thoughts of others.

DEGREE 6. LARGE.—You have extraordinary ability to discern new truths from illustrations, and are very fond of proverbs, fables, and figures of speech, sometimes using them too often in expressing your ideas. You criticise, analyze, and reason much from analogy, and draw your conclusions from metaphors. You have a splendid memory for illustrations, and never take things for granted until you have tested them by comparison, and you are fond of illustrative lectures.

DEGREE 7. EXCESSIVE.—You have a literal passion for analytical investigations to the neglect of other duties, and you convert illustrations into argument. You possess an absurd fondness for analogies and are perpetually criticising and fault-finding.

HOW TO CULTIVATE.—Study subjects which demand the display of analytical and critical power. Try to illustrate your ideas clearly and more frequent. Put this and that together and draw inferences therefrom.

“With all thy getting, get understanding.”—Solomon.

HOW TO RESTRAIN.—Don't criticise what you see and hear until you can do these things better yourself. Look more leniently on the shortcomings of others and avoid splitting hairs in argument.

SECTION II.—INTUITION.

We mean by *Intuition*, discernment of character, perception of motives, and correctness of first impressions.

IT IS LOCATED just above Comparison and under Benevolence, Agreeableness being on each side, and has two divisions; the lower portion giving Intuition, or power to perceive character and motives, and the upper portion foresight, or ability to see into a subject according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You know nothing of human nature whatever: cannot even distinguish a fool from a philosopher, or a friend from a foe. You are unable to read character and motives, or predict correctly.

DEGREE 2. SMALL.—You are seldom correct in predicting or in reading motives and character, consequently are often deceived by others through a lack of this faculty. In short, your first impressions are not reliable.

DEGREE 3. MODERATE.—You are often deceived in your judgment of persons, being a poor reader of character and motives: or in other words you are generally wrong when you depend on your first impressions.

DEGREE 4. AVERAGE.—You have fair ability to predict, and your first impressions as a rule may be depended on, though you will occasionally form wrong conclusions of persons, motives, and character.

DEGREE 5. FULL.—You form likes and dislikes of persons at first sight, but you can mostly depend on your first impressions of persons, motives, and character.

DEGREE 6. LARGE.—You are always correct in your judgment of character, and find you have to suffer when you refuse to follow your first impressions of individuals, for you are a born character-reader, and have great discernment and perception of motives. You love to study character, and intuitively pick out friends from foes.

DEGREE 7. EXCESSIVE.—You are incessantly predicting and judging people's motives and character to the neglect of other duties.

HOW TO CULTIVATE.—Study phrenology and physiognomy. Scan closely all the actions of men with a view to ascertain their motives, and read books on character-reading. In short, study human nature.

HOW TO RESTRAIN.—Don't allow your first impressions of people to hinder you in your duty towards them, and beware lest the faults which you possess you attribute to others. Make allowance for human nature, and always remember that men are not angels.

SECTION III.—AGREEABLENESS.

We mean by *Agreeableness*, pleasantness, persuasiveness, pliability, youthfulness, blandness, affection, suavity.

IT IS LOCATED on each side of Intuition, between Causality and Imitation, and has two divisions; the portion next to Intuition giving blandness or persuasiveness in manner, capacity to win the good favour of others, to be bland and use suavity, and the outer portion youthfulness, the disposition to be youthful, playful, and agreeable, according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You cannot adapt yourself to people, and have no ability to interest them; but are a bore, rude, uncouth, and abrupt, consequently are disliked by everybody.

DEGREE 2. SMALL.—You are blunt, abrupt, uncouth, and disagreeable in your manner, and have poor ability to interest and entertain company, having an unpleasant way of saying even pleasant things; consequently you are disliked by everybody.

DEGREE 3. MODERATE.—You are not at all pliable, youthful, and bland, and it requires an effort on your part to be agreeable and pleasant in your manners, even in company, as you seldom try to please people.

DEGREE 4. AVERAGE.—You can adapt yourself to people as a rule, but are not particularly appreciated by them, as you are not always courteous, though you are seldom really abrupt, uncouth or disagreeable.

DEGREE 5. FULL.—You are liked by most people and easily win their good opinion, as you have a pleasing mode of addressing them. You are also considered good company, as you are youthful, bland, winning, and pleasant in your manner, and are seldom blunt spoken.

DEGREE 6. LARGE.—You have a very pleasant way of saying unpleasant things, and you can convey reproof in such a delicate manner as not to give offence. You are fascinating in manner, never blunt-spoken, universally liked, and capable of being all things to all men.

DEGREE 7. EXCESSIVE.—You are full of affectation and manifest excessive suavity. Polite to excess. Smoothing over your words and actions in a hypocritical manner.

HOW TO CULTIVATE.—Try to please others, and be all things to all men. Mix in agreeable society, and endeavour to talk in as pleasant a manner as possible. Study etiquette, and read books on politeness and manner.

HOW TO RESTRAIN.—Avoid affectation and suavity, and remember that affectation is often the cloak of dishonesty and impurity. Never sacrifice justice for politeness.

SECTION IV.—CAUSALITY.

We mean by *Causality*, originality of thought, comprehensiveness of mind, disposition to philosophize, argue, reason, and be theoretical, desire to go back to the origin of things, power to think.

IT IS LOCATED under Agreeableness, between Comparison and Mirthfulness, and has two divisions; the inner portion next to Comparison giving reasoning power, or ability to reason logically, discuss subjects, study the relation of cause and effect, and to know the reason why, whilst the outer portion next to Mirth-

fulness gives planning power or ability to plan, comprehend principles, think originally, discover causes and adds to invention, according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You never think for yourself, cannot solve theories, detest arguing, never inquire the why and wherefore of things, and have no idea of causation whatever. You are led by the nose in things theoretical. In short, *non compos mentis*.

DEGREE 2. SMALL.—You are shallow-minded, and consequently a bad reasoner. You never take the trouble to study out a theory for yourself, but prefer to accept the theories of others. You very seldom argue, and are not at all comprehensive in thought.

DEGREE 3. MODERATE—You do not think sufficiently of the why and wherefore, cause and effect, and reasonability of things, as a rule accepting the theories of others without reasoning them out for yourself. You do not like arguing, but would do so if excited, and you are not theoretical.

DEGREE 4. AVERAGE.—You can reason things out very well, but often accept the theories of others without much thought. You can argue, though you do not rush madly into it.

DEGREE 5. FULL.—You have good power to reason for yourself, and are not apt to accept the theories of others without thought. You readily comprehend principles, rather like to argue, and have theories of your own, and have an active desire to ascertain cause and effect, and to enquire and search after the truth. *Compos mentis*.

DEGREE 6. LARGE.—You never believe things theoretical because others do, but always bring them to the test of reason and decide thereon according to your own judgment. You easily comprehend principles, are profound in philosophy, readily grasp the why and wherefore, cause and effect of things, and have a splendid talent for metaphysical and abstract reasoning.

DEGREE 7. EXCESSIVE.—You have "cause and effect" on the brain, and are nearly if not quite mad with thinking about the why and wherefore of things. You are too theoretical, and are always arguing for the sake of argument. You believe in nothing unless you can reason it out, and are perpetually thinking when you ought to be doing something else. You study impractical theories, and have an absurd fondness for mystical reasoning and metaphysical abstractions.

HOW TO CULTIVATE.—Philosophize, argue and reason things for yourself. Investigate the why and wherefore, cause and effect of things, especially those branches you feel most interested in, and trace out their origin.

HOW TO RESTRAIN.—Never argue, and guard against becoming an impractical theorist, or in other words be less theoretical, and more practical. Take things as they are, and never mind the why and wherefore.

No. 6.—The Refining Group.

THIS group includes the organs of *Mirthfulness*, *Constructiveness*, *Sublimity*, *Ideality*, and *Imitation*.

THEY ARE LOCATED in the temples and upper side head, and when excessive give a fulness to that part, but when deficient vice versa.

SECTION I.—MIRTHFULNESS.

We mean by *Mirthfulness*, wit, humour, fun, glee, gaiety, jocularity, ludicrousness, incongruity.

IT IS LOCATED next to Causality, above Tunc, and has two divisions; the upper portion giving humour or jollity, hilarity, cheerfulness, disposition to make fun, and the lower portion wit, or sense of the ludicrous and absurd, ability to ridicule, according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You are always grave and never witty. In fact you never laugh, as you dislike fun. You find it impossible to respond to a joke, for you do not know one when you see or hear it.

DEGREE 2. SMALL.—You generally look sorrowful and dejected, and scarcely know the meaning of a smile. You are serious and sedate, seldom witty, humourous or jocular, as you regard all demonstrations of mirth foolishness, and you very seldom make a joke or take one.

DEGREE 3. MODERATE.—You are rather slow at perceiving the point of jokes, and do not take them as good humouredly as you ought. You seldom laugh outright, as you do not encourage witty, humourous fun making.

DEGREE 4. AVERAGE.—You can enjoy wit and are at times humorous and jocular, but in general you are sober, serious, and staid.

DEGREE 5. FULL.—You appreciate a hearty laugh at the absurdity of others, relish wit, humour, and jocularity, and if one *throws jests* you *cut jokes*.

DEGREE 6. LARGE.—You are very fond of wit, humour, and jocularity, and you evince an extraordinary disposition and capacity to make fun, having a keen sense of the witty, absurd, and ludicrous. You are always smiling, for to be jolly is a part of your religion, and you can always see the comical side of things.

DEGREE 7. EXCESSIVE.—You are a clown and buffoon, for you have an incessant tendency to laugh at everything, and you perpetually make fun on solemn occasions. You make yourself absurd by turning everything into ridicule and playing jokes at every opportunity.

HOW TO CULTIVATE.—Indulge in mirth, but not at the expense of reason. Don't be offended at jokes, but indulge in them yourself. Be jolly, laugh more, read witty books, cultivate the acquaintance of witty people, and never pull a long face.

"Remove sorrow from thine heart * * * * A merry heart doeth good like medicine."—Solomon.

HOW TO RESTRAIN.—Beware of comicality, for life is too valuable to be thrown away in an endless stream of comedy. Avoid buffoonery and turning everything into ridicule. Be more serious and remember there is a time to laugh and a time to pray. Look on the solemn as well as the comic side of life and don't play jokes on people.

SECTION II.—CONSTRUCTIVENESS.

We mean by *Constructiveness*, ingenuity, contrivance, dexterity, mechanical skill, organizing power, versatility of talent.

IT IS LOCATED a little lower and farther back than Mirthfulness, between Tune and Acquisitiveness, under Ideality, and has three divisions; the front portion giving contrivance, or ability to apply mechanical principles to invent machinery and plan; the middle portion ingenuity, or power to devise ways and means to accomplish objects, desire to use tools, insight; and the back portion dexterity or versatility of talent and ability to turn off work with despatch, handiness, mental and physical, according to the degree of ability. If you are marked:—

DEGREE 1. DEFICIENT.—You are clumsy-handed, have no appreciation of constructive ability, and possess an antipathy for anything in the mechanical line. You could not make a rough box for a hen-coop, as you have not the slightest ingenuity, contrivance, or power to plan and invent whatever.

DEGREE 2. SMALL.—You have no desire to become a mechanician, as you have poor talent to use tools and turn out work with despatch. You are not very handy, cannot devise ways and means to accomplish an object, have poor ingenuity, contrivance and dexterity, and would never become an inventor, as you know next to nothing in handicrafts.

DEGREE 3. MODERATE.—You are rather awkward in the use of tools, slow at devising ways and means to accomplish an

object, and a poor planner. You do not love mechanism, as you show no versatility of talent and only a moderate degree of ingenuity, contrivance, and dexterity.

DEGREE 4. AVERAGE.—You manifest no special liking for the use of tools, although you understand what they are for, neither do you show extraordinary talent to plan, invent, contrive, and turn off work with despatch.

DEGREE 5. FULL.—You have good ability to use tools, plan, contrive, invent, and devise ways and means to accomplish objects. You are ingenious and interested in machinery.

DEGREE 6. LARGE.—You are of an inventive turn of mind, and are constantly contriving improvements and inventions. You are very clever, and are remarkable for the manner in which you despatch work. In fact, a genius at constructive ability.

DEGREE 7. EXCESSIVE.—You have a passion for making things to the neglect of other duties, and often attempt to invent perpetual motion and impracticable contrivances.

HOW TO CULTIVATE.—Contrive, plan, devise ways and means to gain objects, and make yourself handy in the use of tools. Try to invent, construct and make things, practice writing and drawing from design, and observe and study machinery.

HOW TO RESTRAIN.—Never attempt to invent, and cease planning and scheming when you ought to be doing something else.

SECTION III.—SUBLIMITY.

We mean by *Sublimity*, consciousness of the vast, grand, infinite, sublime, magnificent, wild, terrific, and extravagant in art and nature.

IT IS LOCATED just above Acquisitiveness, between Cautiousness and Ideality, and has two divisions; the back portion next to Cautiousness giving sense of the terrific, wild, and extravagant; and the front portion next to Ideality, grandeur, or sense of the vast and grand in art and nature, in mountain scenery, rocks, precipices, and a consciousness of divine power, according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You are destitute of any love for the sublime, treat grandeur with perfect indifference, have no appreciation of the vast infinite, magnificent, wild, terrific and extravagant in nature and you never exaggerate what you see and hear.

DEGREE 2. SMALL.—You seldom appreciate grandeur, are seldom awestruck with the wild and terrific, dislike extravagant in nature and you never exaggerate what you see and hear.

DEGREE 3. MODERATE.—You do not take much interest in the vast grand, infinite, sublime, magnificent, wild, terrific and extravagant in art and nature.

DEGREE 4. AVERAGE.—You appreciate the vast, grand, infinite, sublime, magnificent, and extravagant in art and nature, but put other things before them. In short, you prefer tame scenery to the wild and terrific.

DEGREE 5. FULL.—You highly appreciate the vast, grand, infinite, sublime, magnificent, wild, terrific, and extravagant in art and nature.

DEGREE 6. LARGE.—You adore the ocean with its storm-tossed waves, the lightning with its lurid glare, and are an ardent admirer of the sublime. You have a keen eye for the vast, grand, infinite, magnificent, wild, terrific, and extravagant in art and nature; you revel in mountain scenery, rocks, precipices, leaping waterfalls, and are often enraptured thereby.

DEGREE 7. EXCESSIVE.—You have a literal passion for the sublime, are extravagantly fond of the wild and terrific, filled with awe at the sight of grandeur, often carried away by the vast, infinite, and magnificent in art and nature, and you exaggerate what you see and hear.

HOW TO CULTIVATE.—Try to appreciate the wild and terrific in nature. Think on the infinite, and visit grand and magnificent scenery.

HOW TO RESTRAIN.—Let judgment guide you in your desires to visit wild and terrific scenery, and be more practical in the

matter. Don't revel so much in the sublime, and never allow yourself to be carried away by the extravagant in art and nature.

SECTION IV.—IDEALITY.

We mean by *Ideality*, susceptibility of mind, refinement, gentility, polish, poetical sentiment, and imagery, love of art and literature, ability to magnify and embellish.

IT IS LOCATED in front of Sublimity, just above Constructiveness, and has three divisions; the back portion next to Sublimity giving expansiveness, or ability to magnify, embellish, and make full representation of a subject; the middle portion refinement, polish, taste, poetical sentiment, susceptibility to beauty, style and imagery, and the front portion perfection, or sense of the perfect, exquisite, and highly wrought in art and nature, according to the degree of ability. If you are marked:—

DEGREE 1. DEFICIENT.—You are vulgar, having no sense of perfection and beauty, refinement or susceptibility of mind whatever. You hate poetry, imagery, and sentimentalism, are far from being genteel, and have no polish of manner.

DEGREE 2. SMALL.—You are no lover of art and poetry, are never sentimental, have very poor sense of perfection, beauty, and refinement, and are uncouth in manner.

DEGREE 3. MODERATE.—You are commonplace in your tastes, and do not possess much refinement or susceptibility of mind. Are not imaginative, seldom read poetry, and do not much appreciate perfection and beauty.

DEGREE 4. AVERAGE.—You like the perfect and beautiful, but do not become enraptured by them. Are not very imaginative, would make but a poor poet. Are more fond of the practical than ornamental: seldom wander enchanted in the realms of the ideal, and require effort to be polished and genteel in manner.

DEGREE 5. FULL.—You appreciate beauty and perfection, are rather sentimental, like certain kinds of poetry, and could make a little. You possess susceptibility of mind, are imaginative, refined, polished, and genteel in manner. Dislike vulgarity.

DEGREE 6. LARGE.—You live in an ideal world, are a born poet, highly imaginative, very susceptible, refined and genteel, having a very high order of taste, polish, and love for the perfect and beautiful. You have remarkable powers to magnify and embellish your ideas.

DEGREE 7. EXCESSIVE.—You are fastidious and too sentimental, discarding things that are *almost* perfect, because they are not *quite* so. You allow your imagination to carry you away from the practical duties of life, and you are unfitted for every day life.

HOW TO CULTIVATE.—Surround yourself with refinement and beautiful flowers, pictures, statuary etc. Study art and poetry, read the finest production if possible, select refined companions, and if possible choose a picturesque situation to live in.

HOW TO RESTRAIN.—Don't build castles in the air. Come down from cloudland. Clip the wings of your imagination a little, for life is not a fanciful dream, but a hard stern conflict. Cease dreaming what you are going to do, and do something practical *now* instead. Be more John Bull.

SECTION V.—IMITATION.

We mean by *Imitation*, power to adapt oneself to different spheres of life, ability to copy, take a pattern, mimic, gesticulate, imitate, versatility of manner.

IT IS LOCATED just above Ideality, and below Benevolence, and has three divisions; the lower portion next to Ideality giving mimicry, or ability to copy,

take a pattern, act as others act; the middle portion gesture, or power to represent emotions and feelings by gestures and actions, and the upper portion assimilation, or power to take the ways and manners of others, and to adapt oneself to them, according to the degree of activity. If you are marked:—

DEGREE 1. DEFICIENT.—You are eccentric and odd in your manners and never imitate. You cannot copy, take a pattern, mimic, or gesticulate whatever, and cannot adapt yourself to different kinds of work.

DEGREE 2. SMALL.—You are awkward in your ceremonies, cannot learn to draw, or do as others do, but perform every task in your own way. You have no theatrical ability, find it difficult to copy, take a pattern, imitate, mimic, or gesticulate, and are a poor hand at adapting yourself to different kinds of work.

DEGREE 3. MODERATE.—You have a distinct identity, or in other words, you prefer to be yourself rather than anybody else. You find it hard to adapt yourself to different kinds of labour, rarely imitate others, and you possess poor ability to copy or take a pattern.

DEGREE 4. AVERAGE.—You can imitate others but you prefer a new way of doing things. You can work after a pattern but not extraordinarily so, for as a rule you are original. You have average ability to mimic, gesticulate, and adapt yourself to different spheres of labour.

DEGREE 5. FULL.—You can work after a pattern very well, and therefore learn much from this organ. You have considerable powers of memory and gesticulation, and can easily adapt yourself to different kinds of labour.

DEGREE 6. LARGE.—You can represent life to the letter, and can be anybody else just as easily as your proper self. When talking you gesticulate a great deal, and have a tendency to imitate others rather than adopt your own ideas. You also possess excellent power to adapt yourself to different spheres of labour.

DEGREE 7. EXCESSIVE.—You are a parrot, clown, and a consummate mimic, for you are always imitating others, and can do nothing original.

HOW TO CULTIVATE.—Imitate those things worthy of imitation, and practise drawing from nature. Copy, mimic, and gesticulate on every possible occasion.

HOW TO RESTRAIN.—Be more yourself, and try to be original. Maintain your own personality in every thought and action, and never copy, imitate, mimic, or gesticulate.

Odd Notes.

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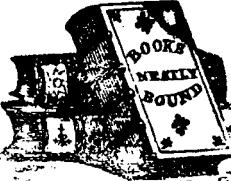
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